



CENTER OF VISION

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MassArt Center of Vision

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ABOUT US

MassArt's Center of Vision serves as a forum for the MassArt student community. We publish a range of mediums, both written and visual, continuously online and monthly in print. Center of Vision is a place for our college community to explore its creative output, express diverging opinions, and discover what's happening on campus and beyond. We believe the sustainability of this publication comes from allowing each new generation of students to make their mark. As a place where every student can have their say, Center of Vision belongs wholly to the MassArt community.

New members are always welcome to join. Here are some positions we're currently looking for:

Online Editor	Columnists
Print Editor	Photojournalists
Art/Music Reviewer	Event Reporters

If any of these interest you, email us at snews@massart.edu and we can help get you started.

SUBMISSIONS

We are always looking for student artwork, designs and writing to feature in our monthly issues and on our website. We accept all kinds of work, in any type of media. If you would like to submit your work, follow the submission guidelines on our website and send your images and writing to snews@massart.edu.

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A photograph of a person sitting on sand dunes under a blue sky with clouds. The person is wearing a blue shirt and is writing in a notebook. The title 'Curiosity & Creativity' is overlaid on the image.

Curiosity

by David Gorelik and
Alondra Armijo Morales

& Creativity

A look at MassArt's growing
science opportunities with
Professor Saúl Nava

PHOTO BY SAÚL NAVA

Hidden away in the DMC basement is a small classroom that might look out of place at an art school like MassArt. Microscopes and toolboxes sit atop the tables. The shelves hold tanks filled with insects, fish, shrimps and crabs. Various plants grow in small dishes under UV light bulbs, and the constant splashing of water echoes from the aquaponics system mounted to a wall. This classroom laboratory, called the BioMedia lab, is the work of Professor Saúl Nava, who has been teaching life science courses at MassArt since 2011.

Saúl is both a scientist and an artist, with a background in both fields. From an early age, he was always interested in biology and art, which led him to double major in biology and studio art with a minor in filmmaking. He now works as an Associate Professor of Biology and Life Sciences at MassArt and as a Research Associate in the Department of Molecular and Cellular Biology at Harvard University. He is also the cofounder of ART+Bio Collaborative, a non-profit organization that promotes the integration of science, nature, and art through collaborations, research and

public engagement. Saúl's personal research focuses on the ecology and evolution of animal behavior, communication, and vision.

Since he began teaching at MassArt, Saúl wanted to expand the science course offered to students, and had two major goals in mind: to establish a lab on campus and to lead science travel courses. "I'm passionate about combining art and science in a hands-on way," says Saúl, who describes himself as a big proponent of firsthand research and self-directed discovery. Both the liberal arts and travel courses that he teaches focus on immersing students in scientific research and allowing them to explore what they're interested in. While he still instructs his students and implements the scientific method, the research his students do is very much independent and self-guided.

This past spring, Saul led the first domestic MassArt travel course to the American Southwest. "To most of the students on the trip, exploring the desert was like exploring Mars", he explains. "We traveled throughout the Chihuahuan and Sonoran Deserts in West Texas, New Mexico and Arizona. We camped in and visited

mountains, rock fields, basalt lava rock formations, gypsum white sand dunes, riparian mountain streams and desert scrub habitats.” Since the trip was structured like a half-road trip, half-field study, students spent the majority of their time outdoors, which included sleeping in tents. Their trip was extremely immersive, and students had to adapt to natural rhythms, such as waking up before sunrise and going to bed when it got dark. Despite the lack of modern amenities, Saúl and his students loved exploring the unique desert wildlife, and he’s eager to lead the travel course again in the fall of 2017. “Student’s lives were changed after the desert trip,” says Saúl, “The experience opens up creativity channels that students weren’t aware of, and stimulates them differently than a classroom environment.”

Back at MassArt, Saul teaches several classes in the new BioMedia Lab. He calls it a work-in-progress, but the space is still an impressive feat. It offers students the opportunity to work hands-on in a lab environment, which Saúl describes as a “much needed and much requested science engagement.” Students currently use the lab for a variety of projects that blend science together with art. For example, one student is creating a time-lapse video tracking the growth of *Physarum*, a species of slime mold, through a pre-designed environment. In addition, the lab hosts several public workshops throughout the year, including life-drawing sessions where students create art from sketching various animals. It is an initiative to connect art and science, two fields long seen as separate and opposite. But at MassArt, they are fields that Saul and his colleagues see as full of endless relationships, teeming with potential for inspiration and discovery.

“Right now more than ever, there is a need for agency, the need [for students] to answer their own questions”, explains



Saúl, describing the role of the BioMedia lab. “Rarely is it the case where students can collect and experiment and learn on their own.” Saúl, like many other MassArt faculty members, is excited by the growth of science and math classes at MassArt. Next semester, the Liberal Arts department will be offering five new LAMS courses, and are currently developing a Nature and Life Sciences minor program. “Art and science fundamentally differ in methodology,” says Saúl; “however, the greatest potential exists when subjective and objective methods are aligned through curiosity and creativity.”

In spring 2017, Saúl Nava will be teaching the following courses: *BioAesthetics and the Human Animal*, *Experimental Biology and Hybrid Research*, and *India Now: Natural History and Biological Art*.



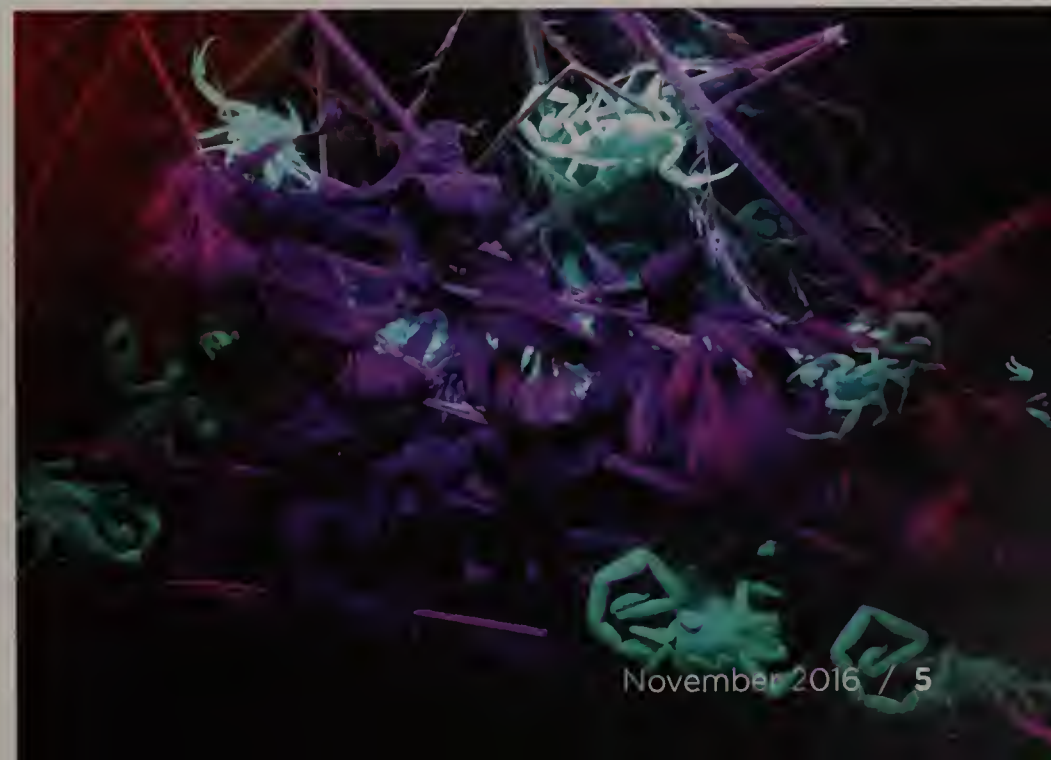


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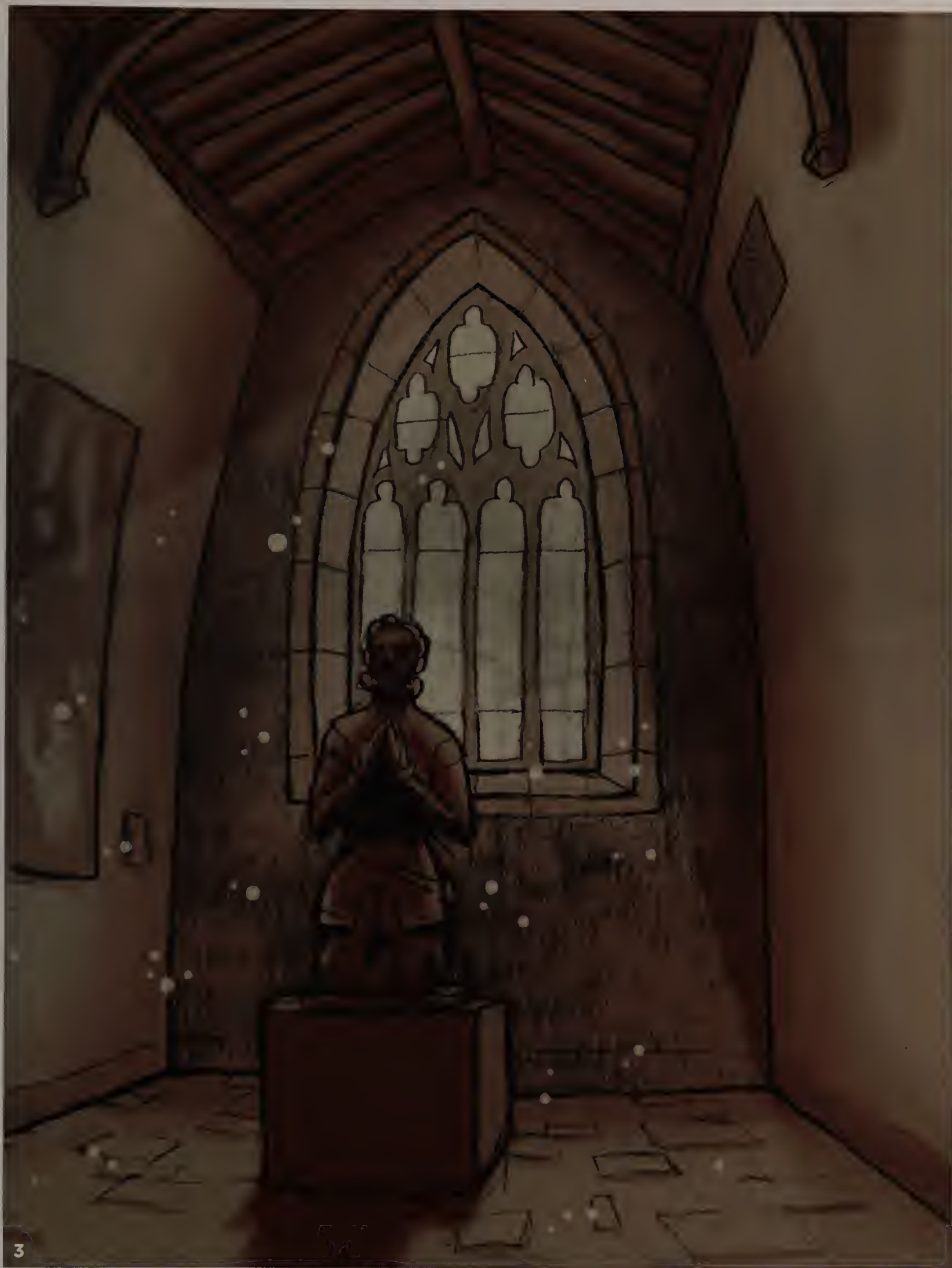
— Saúl Nava



THE GALLERY

Student Work



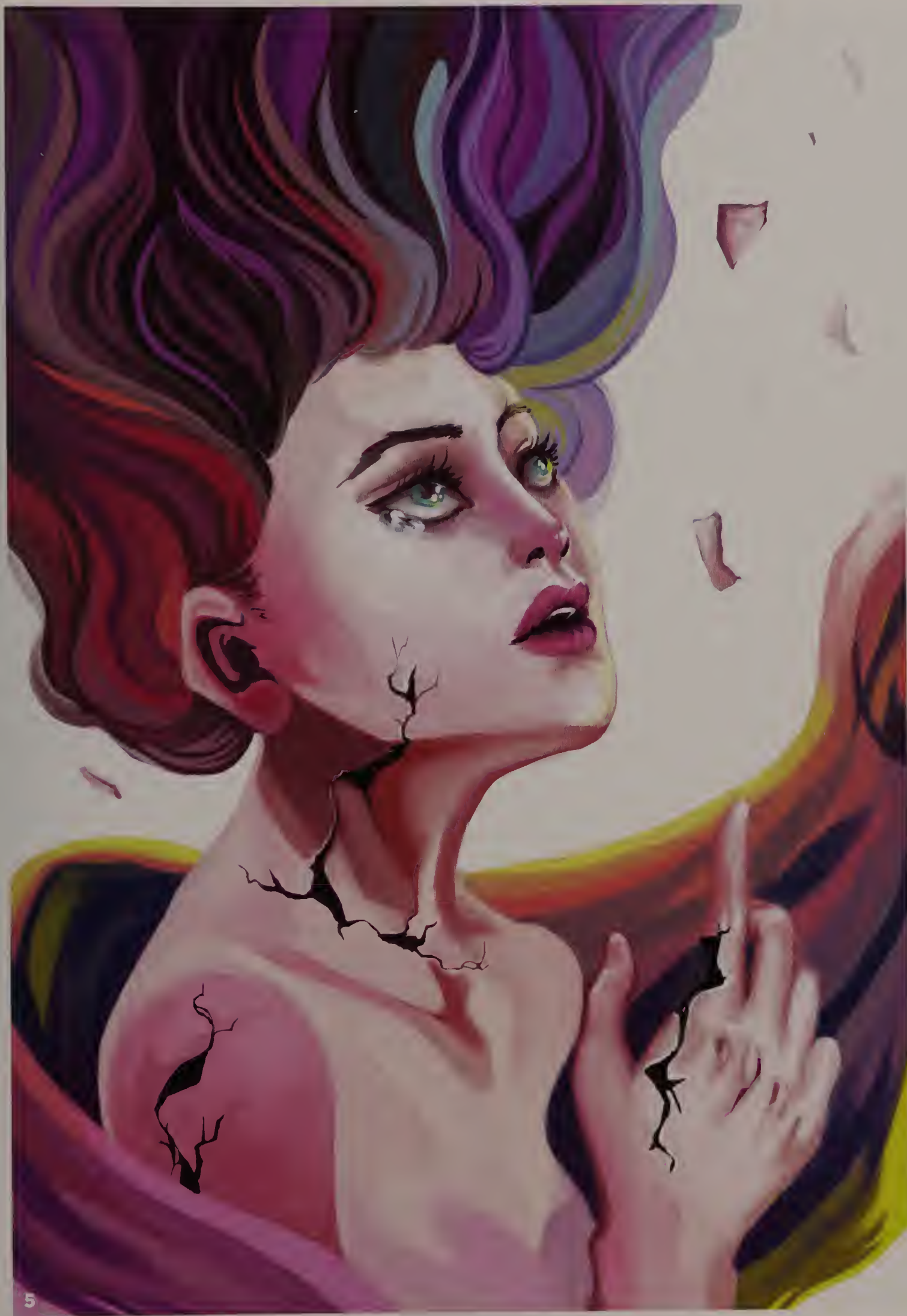




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Wanna see your art here too?

Email your work to snews@massart.edu and include your name, major, year of graduation, and the title of your piece.











1 "Untitled", Taylor Comeau, Sculpture '17 2 "Interior with Alpacca", Emily Gillon, Animation '17 3 "Hour of Need", Rachel Utzig, Illustration '19 4 "Endangered Species Stamp Series", Eva Loh, Graphic Design '18 5 "Semele", Joanne Ruan, Illustration '18 6 "Encumbrance: Pt. 2", Katie Burke, Illustration '19 7 "Swordfish", Natalie Mack, Illustration '17 8 "Mended Security", Breana Ferrara, Jewelry/Metals '17 9 "White Rabbit", Elijah Watters, Illustration '18

REVIEW:

Le Corsaire

Boston Ballet's production of Ivan Liška's classic ballet

by Jayme Horne

Upon entering the opening night show, I was first blown away by the fact that it was a full house. Excited and full of hope, I found my seat and began to marvel at the interior of the Boston Opera House. Like a small child waiting for dessert, I sat with eager anticipation. From my research I understood that *Le Corsaire* was a ballet that followed the story of a pirate named Conrad and his mission to win the heart of – and eventually rescue – a young princess. The ballet originally debuted in Paris, France in 1856, and was created in mind with Italian ballerina Carolina Rosati to star in it. After its debut, the ballet ended up in

St. Petersburg, Russia, where it went under major reconstruction and revision. It would remain in Russia for most of the 19th century. It wouldn't be until 1997 that it would make its American debut, when the Boston Ballet (who also put on this production) would perform it.

With such a rich history, you would assume that the production would be as well known as Tchaikovsky's *Swan Lake* or *The Nutcracker*. Well, to say *Le Corsaire* is a good ballet is not an entirely true statement. Now, it's not that the dancers or costumes were bad – it's the plot. The plot is hard to follow and



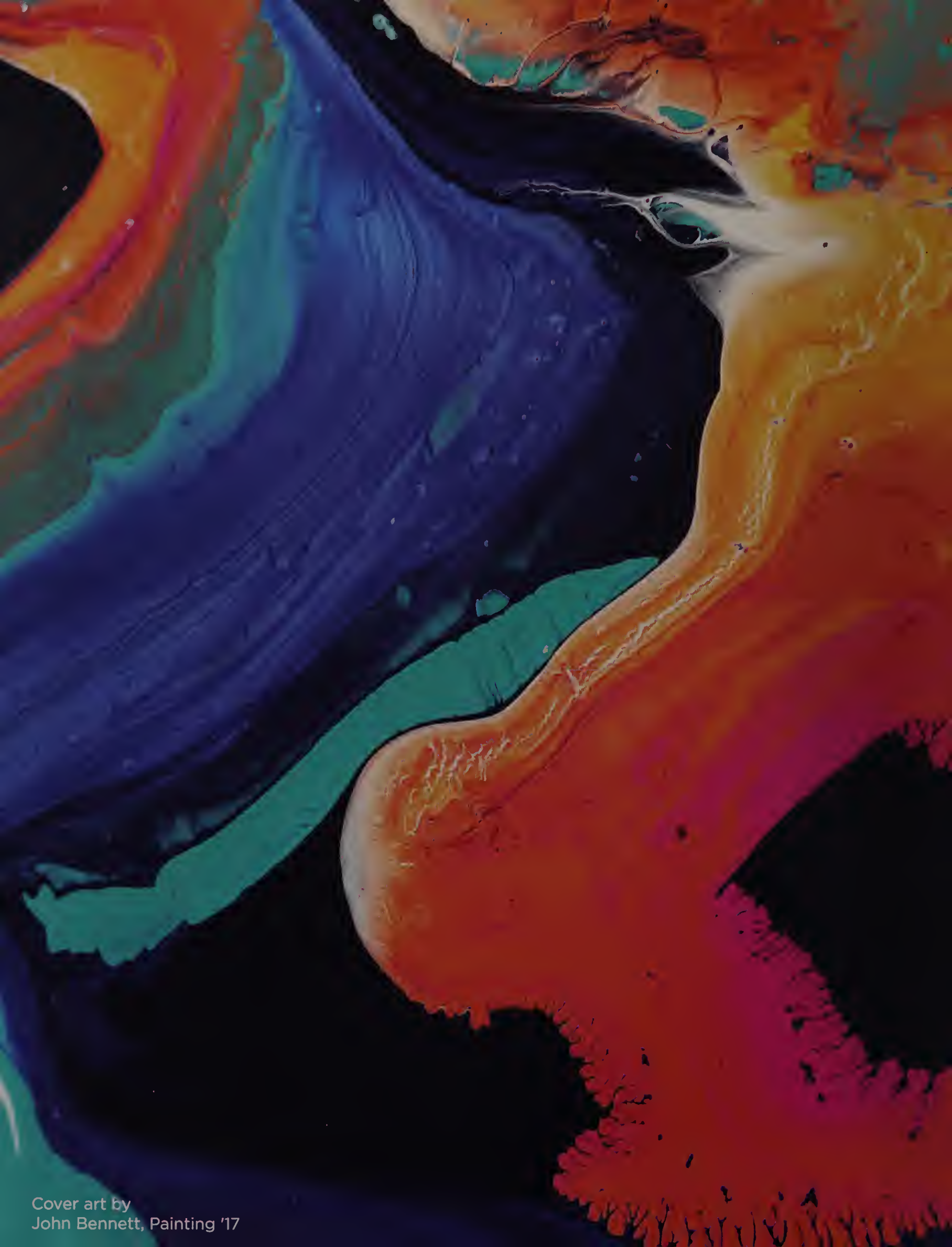
becomes very predictable after a certain point. The dances felt extremely repetitive. Watching a grown man run around in a circle flamboyantly is cute, but gets annoying after the third lap and when he's done nothing to spice it up. And when the female slaves dance, the unison of their movements is hypnotic – but after awhile you notice they seem to repeat the same movements throughout the entire ballet. Even with that said, the dancers were still very talented. They did their best with the material they had, and if anything, I'd like to believe they made it better.

I can't let the production get away without a few critiques though. While the dancers were talented and really delved into their characters, they were mostly all white. In addition, the few people of color on stage were mostly playing slaves. While I'm assuming this arrangement was not on purpose, it was very obvious. Still, each dancer performed well, with all of them looking dazzling and radiant in their costumes. The set designs and props, on the other hand, felt odd.

The marketplace was great, but the pirate island was very minimal and contained poor scene changes. In addition, the flower procession at the end of the show was just out of place as the king's throne – if you want to call it a throne. Overall, though, I must give my hat to the performers, they really did create a unique atmosphere for this very unique ballet.

Even with my critiques, I have to applaud the Boston Ballet for putting on an entertaining production. I was never bored during the show, and seeing as it was the Boston Ballet who brought it to the United States in the first place, it holds a special place in Boston's history and I was more than happy to be part of this historic viewing of its second Boston debut. And even if it wasn't the best production the company has put on, it still received a standing ovation. If there is anything I want the Boston Ballet to take away from this review, it would be that maybe a more diverse cast wouldn't hurt.





Cover art by
John Bennett, Painting '17